Study of Contemporary Textile Crafts of India

PATACHITRAS OF ORISSA

Author
Bijoy Chandra Mohanty

General Editor Alfred Bühler



Calico Museum of Textiles, Ahmedabad, India
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PREFACE:

Patachitra is a class of painting which is not common. It is not as one understands the various schools of painting known in India. The painting is done traditionally by a community of people and is a craft. Madhubani in Bihar, Calcutta in Bengal and Raghurajpur and Dandasahi in Orissa are well known for such craft of painting. Unlike Bihar and Bengal where such painting, known respectively, as Madhubani painting and Bengal pat, is done on paper, in Orissa it is done on a specially prepared sheet made up of cloth and is known as *patachitra*. The technique and the sequence of various stages of *patachitra* painting are unique and old.

The Calico Museum of Textiles in Ahmedabad has undertaken the study of the history and the technology of the contemporary textile crafts of India and publication of these precious heritages of India in a series, for the benefit of scholars and the people at large. *Patachitra* being a product of painting craft on specially prepared sheets made up of cloth is included in this study. This monograph on *patachitra* deals with the historical background of the craft, the painters, the themes of painting and the technique of painting. The study was undertaken in the year 1974-75.

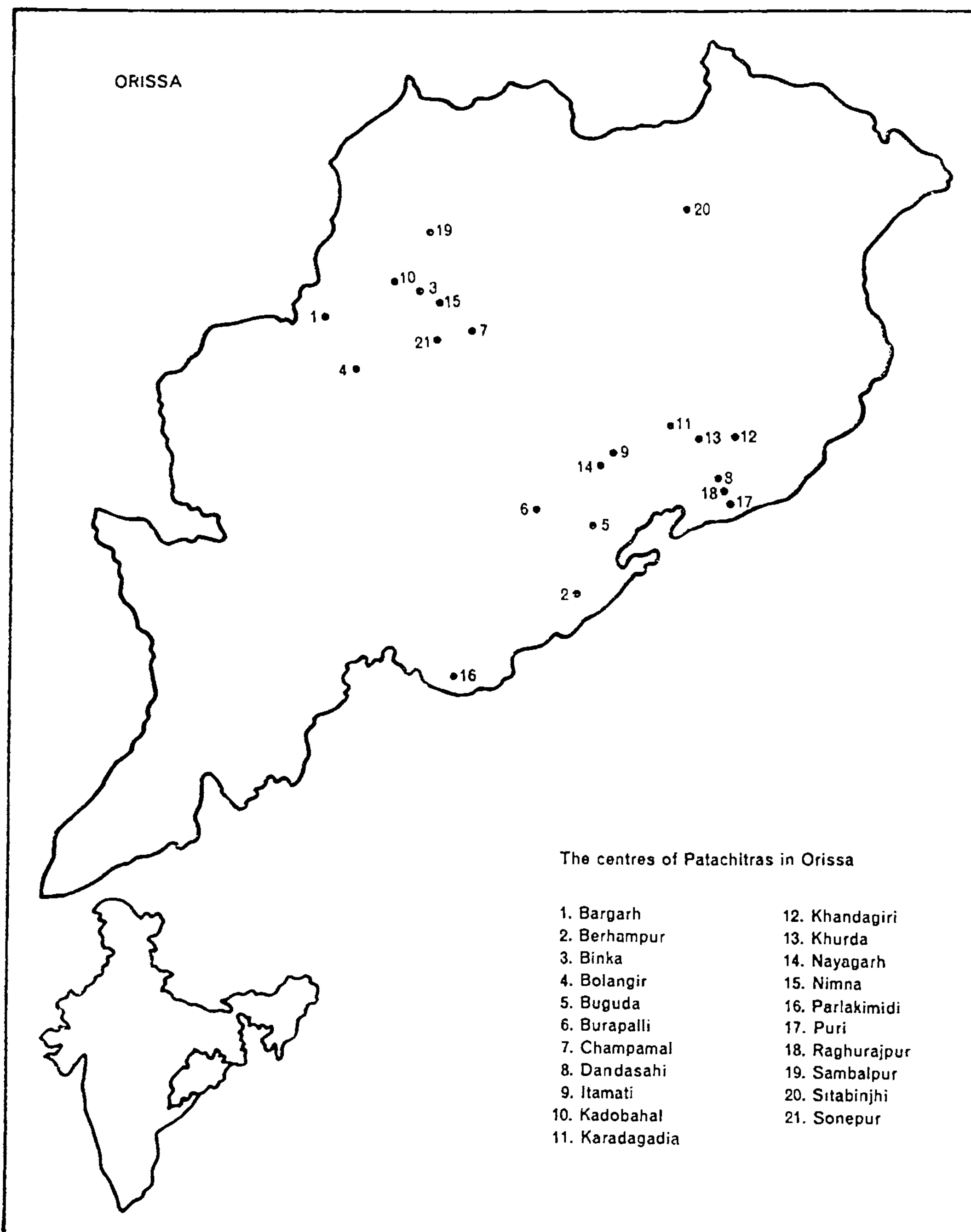
I express my deep gratitude to Dr. Alfred Bühler for going through the manuscript and for making some valuable suggestions.

Ahmedabad.
January 1980

B. C. Mohanty

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INTRODUCTION AND SURVEY OF THE ART OF PAINTING IN ORISSA:

The social, political and religious history of Orissa is such that a brief general survey of the art of Orissa is needed to appreciate *patachitra.*

Orissa has been comparatively little exposed to foreign invasions. Cut off from the rest of India by ranges of hills with sea on one side and wild forests on the other, she enjoyed perfect immunity for a long time from the intrusion of the Muhammadans and even later did not suffer as much as the rest of India. Consequently, the ancient monuments in this region are authentic and speak of the artistic ability of the people and their happy and contented life for ages. Free from extraneous influence the sculpture of Orissa and so also other forms of art developed in their own way.

According to R.L. Mitra (P 79), the art was based on the rules of Silpa sastra and conventionality of form was very much marked in them. However, this applied to the forms, proportions and features of gods and the artist appears to have had some liberty in dealing with forms of ordinary human figures. The Silpa sastra said nothing about the latter. Consequently, the forms of Orissan human figures were light, natural and their actions lively and easy.

The art and architecture of Orissa, as in other places, grew with the social development of her people and their religious faith. According to K.C. Misra (P XI and 17), the original inhabitants of Orissa, which was in ancient days known as Kalinga with the sub divisions of Tosali, Kongoda and Dakshina Kosala, were aboriginal tribes. With subsequent settlers there came about an admixture of religious beliefs and practices which moulded the religious concepts of the indigenous people to a great extent. The age to which the sculpture and monuments of the locality belong was an important period in the integration of different religions, *viz.,* Buddhism, Saivism and Vaishnavism, each of which prevailed from time to time alone or together. It was clearly evident that the *Sabaras* of Dakshina Kosala, Kalinga and Kongoda were closely associated not only with the Brahmanas but also with the Mahayana Buddhists.

The Lingaraj temple of Bhubaneswar, the Jagannatha temple of Puri and the Sun temple of Konarka were built between the sixth and fourteenth centuries A.D. According to Charles Fabri (P 141) all the greatest masterpieces of Orissan sculpture and architecture belong to these centuries in which the styles of mannerism, baroque and rococo flourished to the highest possible degree.

K.C. Misra (P 18 and 25) further states that the deity, Lord Jagannatha belonged to the pantheon of the *Sabaras.* The ancient name of Jagannatha was still in vogue in *Sabara* villages in Orissa as "*Jaganaelo*" (made of wood). To the *Sabaras,* of all *kitungs Jaganaelo* was the greatest and he was called the Lord of all the Lords and the Lord of the Universe. Buddhism which prevailed in Kalinga for about 1000 years till the seventh century A.D. had its influence on the *Sabaras.* In Sitabinjhi of Keonjhar district there are some monuments of that period where the *Sabaras* acted as the main priests. Later, Brahmanism absorbed the non-Aryan deity. The iconographic complex of Jagannatha constituted various elements taken from Brahmanism, Buddhism and non-Aryan cults. Consequently, the religion of the people of Orissa embodies worshipping all deities while the cult of Jagannatha accepting all forms of deities and *sebaks* from different communities assumed great importance. Jagannatha represents Buddha in the relief painting of Dasabatara in the *Jagamohana* of the temple. The priests are Vaishnabites as well as Saivaits. Certain services of the deities are exclusively performed by the *daitas,* the descendants of the tribal devotee, Viswavasu; and the *suaras,* the descendants of Lalita, daughter of Viswavasu, cook the *bhoga* for the deities. The development of arts and crafts naturally centred on this cult and the festivals surrounding it.

The antiquity of painting in Orissa is, however, obscure. According to various scholars the paintings produced in Orissa, of which there is evidence, are in the following order:

1. Painting on rock shelters and caves.

2. Mural paintings in temples and wall paintings in houses.

3. Palm-leaf manuscripts incized with a stylus with or without tint.

4. Paper manuscripts.

5. Painted wooden board covers to hold palm-leaf and paper manuscripts and wooden boxes *(pedis)* given to the brides during marriage in rural areas.

6. Cloth paintings of *patachitra* and *ganjifa.*

There had been some ornamentation in colour on lime plaster in the Khandagiri caves of the first century B.C. which is now lost. (Mulkraj Anand, P 162).

Of the post-Ajanta period there is the fragment of a painting on the ceiling of a rock shelter named Rabanachaya at Sitabinjhi in ex-Keonjhargarh state. According to O.C. Gangoly (Benode Routrai—Odisi chitra—P 10), Magadha was the capital of Gupta kings and the way to Orissa was through Keonjhar. For this reason it was natural to find old paintings at Keonjhar. However, artist Gopal Kanungo (Benode Routrai—Odisi chitra—P 11) suggests that examination of the nature of art and writing on the rock indicated likelihood of the painting belonging to the sixth century A.D., and besides, it was known that Bhanja kings established

their domain in that area. T.N. Ramachandran (P 57), giving a detailed description of the painting, indicates that the subject of the painting was a Royal procession with an inscription below, also painted, reading Maharaja Sri Disa Bhanja. According to him the painting has elements in the style of paintings of Ajanta and Bagh and the characters of the inscription were of the fourth century A.D. He, however, mentions also that the identity of Sri Disa Bhanja has not been traced, the earliest Bhanja chief being known to live in the eighth century A.D.

According to Benode Routrai (P 5), a palm-leaf *chitau*, found in the house of Patjoshi Mahapatra indicated that during the reign of Maharaja Narasinghadeva *chitrakaras* were engaged to do the work of painting from time to time. He also states that in *Madala panji*, there is mention of construction of the *Jagamohana* of the temple of Lakshmi and arrangement for the paintings of *Gundicha ghara*. He does not, however, give detailed references.

In old poetry like *'Mathura mangala'*, and *'Labanyabati'* of Upendra Bhanja, in the description of the painting of the story of the milk maid Manika in the *Jagamohana* of the temple of Jagannatha in Puri and in *'Bedha parikrama'* of Balaram Das, indications are available about the art of wall painting Benode Routrai (P 6).

Mural paintings of the 19th century on the walls of Biranchinarayan temple at Buguda in the district of Ganjam still exist, although in a deteriorating stage. The paintings depict Ramayana, Krishnalila and the details of the temple of Lord Jagannatha of Puri. The painting was done between 1801 and 1845 A.D., according to the present Mahanta Raghubara Ramanuja Das. Wall paintings in the houses in villages and towns are also found although most of these have perished.

Palm-leaf manuscripts having figures in fine lines, incized with a stylus with or without tint, are found in various museums, libraries as well as in private collections. Charles Fabri (P 189) has described two palm-leaf manuscripts, one, the *Usha-parinaya* of Lokanath Dasa, now in the Raghunandan library at Puri and the other, a Ramayana manuscript in the collection of Pandit Sadashiva Ratha Sharma of Puri. These manuscripts are of the 18th and 19th centuries A.D. respectively. He suggests that it is also possible to establish palm-leaf manuscripts of earlier dates (15th, 16th and 17th centuries) although only after a thorough examination as to their genuineness.

D.P. Ghose (P 91-103) has described a number of Orissa palm-leaf manuscript paintings in the collection of Asutosh Museum of Indian Art, Calcutta. He has assigned 'Krishna waiting for Radha', and 'Krishna and Radha' both of the *Gita Govinda,* to *ca.* 1500 A.D. The palm-leaf manuscripts, 'Sudharshana receiving Hamsaduta', 'Suitors hurrying to Svayamvara sabha', 'Svayamvara of Chitralekha' and 'A prince receiving an embassy' of Chitralekha kabya have been assigned to *ca.* 16th century A.D.

According to Charles Fabri (P 188), O.C. Gangoly mentions two paper pictures from Orissa and refers to the illustrated manuscript of the *Dasa-poi.* These illustrations belong to the 19th and 18th centuries A.D. respectively.

D.P. Ghose (P 91-103) describes paper paintings, 'An Orissan king' from Rampur, Orissa, (mounted on linen), 'Marching cavalry' from Navagarh, Orissa both of *ca.* 16th century A.D. and another paper painting 'A scene' from Orissa of *ca.* 17th century A.D. all in the collection of the Asutosh Museum of Indian Art, Calcutta. According to Charles Fabri (P 192), not many paper paintings are found and hardly any paper illustrations or paper manuscripts existed in Orissa before the 18th century A.D. He describes *'Gopalila'* as a fine example of illustrated paper manuscripts in the collection of the library of the Orissa State Museum, Bhubaneswar.

The painted wooden book covers for palm-leaf and paper manuscripts in the Asutosh Museum of Indian Arts of India are not of earlier origin than the 14th century A.D. D.P. Ghose (P 91-193) describes two manuscript covers from Orissa, namely, *'Gajendra-moksha'* and *'Vishnu Trivikrama'*, both of the 14th-15th century A.D. He also describes two wooden *patas* from Orissa, 'Ganesha and Saraswati' of the 14th-15th century A.D. and 'Narada and Ascetics before Vishnu' of *ca.* 17th century A.D. Charles Fabri (P 195) describes four manuscript covers, 'Krishna stands on the Yamuna river bank under an ornate tree cover', 17th-18th century A.D., 'Serpent divinity' (no date has been suggested), *'Vishnu Anantasayana'* 18th-19th century A.D. and 'A queen seated on a throne', probably a scene from the Ramayana, 17-18th century A.D.

The wooden box *(pedi)* given to the bride during marriage falls under the category of manuscript covers as well as *patachitras.* Unlike the art work on palm-leaf with the use of stylus, the painting involves bolder brush work with brilliant gem-like colours outlined and shaped by linear drawings as fine as those of stylus workers. The painting is very often done on cloth pasted on the wooden surface.

The *Patachitras* or the cloth paintings are also done in the above mentioned style. The treatment of eyes, lips, nose, feet, arms etc., is almost identical to the untinted linear drawings on the palm leaves. As in the palm-leaf drawings, almost invariably, set formulae are employed with the utmost ease and fast movement to form every eye, every nose, every chin, every limb, in whatever position, always almost the same, the only difference, if any, being in the ornaments, hairdress, background design, pattern of dress etc. It is difficult to arrive at the probable antiquity of *patachitra* painting, there being no dated *patachitra* traced yet. The surviving *patachitras*

most likely belong to a period not earlier than the last quarter of the 18th century A.D. Their antiquity can possibly be surmised from their association with the temple of Lord Jagannatha and from souvenirs carried by pilgrims visiting the temple for centuries. This art of painting still survives with great vitality.

According to O.C. Gangoly, Charles Fabri (P 55), "these icon paintings, executed on small strips of cotton cloth and thickly coated with tempera colours applied by vegetable glue, represent a class of heretic forms of pictorial art of folk significance which are unparalleled in the history of any form of Indian painting. By virtue of their strange and fantastic pictorial conceptions, their peculiar and idiosyncratic conventions, their strange and summary system of line formation and their deliberately wayward colour schemes almost confined to three or four tones of bright primitive tints, they stand quite by themselves and bear no affinity to any other schools of painting either in or outside India."

The dominating characteristics of the Orissan style of painting are summarised by Charles Fabri (P 193-194) in the following lines:

"I have already mentioned the essentially linear composition, like that of a frieze, with no attempt at depth or trempe-l'oeil, deceptive perspective; all the action plays on a single line.

The second important element is the use of plain, unshaded colours, colours run from black outline to black outline, with only such small exceptions as a vague indication of shading on the edge of the horizon.

Profiles, thirdly, dominate. As will be seen, there are exceptions, especially in the case of gods or Krishna, but the basic design is a profile, sharply delineated.

Observe the tendency of exaggerating the size of the chin.

Trees are shown with each leaf separately drawn and tinted. Even when they are introduced as distant and thickly foliated trees, they are "theoretical" and symbolic trees, with no attempt at naturalism as, *e.g.,* in some Pahari painting. In fact, these individually foliated trees have something in common with Persian and Mughal Trees.

The river is symbolized by fish, the sky by clouds.

The entire background is dominated by one large, plainly coloured surface, yellow or blue or red (the latter becomes almost universal in the 19th century).

That all this has much in common with Gujarati Painting, is obvious. But there is less formalism and more humanism in Orissa design, nor is there such love of crowding the whole area of the sheet as in early Gujarati work. In fact, the organisation of Orissan sheets is lovely. There is no hustle, no rush, everything is calm and serene. Even in the erotic sheets this gentleness is dominating."

"Whilst we have a strong and definite Orissan style in the incized line work drawings of the palm-leaf manuscript, we have an equally powerful local style in the pictures painting in bold colours; unhappily very few paper paintings of this fascinating style remain, but we have a good number of book-covers, wooden boards that hold palm leaves together."

"Here we are on solid ground, a powerful style that is manifested in cloth painting too, as well as in mural paintings on the walls of houses. In fact, this is the style still surviving among Puri *pata* painters."

Many European as well as Indian authorities have written on the history and architecture of Orissa, European and Chinese travellers have narrated their journeys through Orissa. Unfortunately one finds little in their writings about the art of painting in Orissa. Certainly, as Charles Fabri (P 198) points out "those who carved the masterpieces of sculpture in the 9th, 10th, 11th and 12th centuries A.D. must have drawn also lovely pictures on their palm-leaf manuscripts". The same suggestion applies equally to *patachitras.*

THE CHITRAKARAS AND THE THEMES OF PAINTING :

Painting on wood seems to be an ancient art and so also painting on cloth. The mystic bodies of the deities Balabhadra, Subhadra and Jagannatha are painted. The painting is redone every year after *snanajatra.* Painting is also done on the *rathas* during *rathajatra* and on solapith decorations during various *besas* of the deities from time to time throughout the year. Cloth is mounted on wooden manuscript covers and painted. In the same manner painting is done on cloth mounted on wooden boxes called *pedis* given to the brides during marriage in rural areas. Cloth is mounted on earthen pots and religious themes are painted on them. These are used by a sect of Vaishnavas called *Bairagis* who have renounced all family life when they go for vikshya (collection of food for living). Such pots are still made at Parlakimidi. *Patachitras* have, however, been the most important of paintings and have been taken for centuries as souvenirs by pilgrims from distant places visiting Puri.

All the painters are descendants of those connected, one way or the other, with the cult and worship of the deities of Puri. There are two communities of painters, one called Dutta Mahapatra and the other called *chitrakara*. The Dutta Mahapatras are related by marriage to the *daitas* who are considered to be descendants of Viswabasu, the tribal devotee of Jagannatha. According to legend, Raja Indradyumna, after the installation of the images, sought from Jagannatha four boons which were granted to him. The first was that the descendants of Viswavasu should be designated as *Daitas* who would decorate and do other services especially during *rathajatra* and *anavasara*. The second secured for the children of Lalita (daughter of Viswavasu) and their descendants the designation of *suara (supakara)* or cook; The third was that the descendants of *Vidyapati* should be priests of Jagannatha and the fourth was that he wanted no survivors in his dynasty. As per the assignment of various *sebas* of the deities by the Raja of Puri, the *seba* of painting the three deities after *snanajatra* has been assigned to descendants of one family of Dutta Mahapatra. The right of *seba* is hereditary and passes on from one generation to the other. The present *sebak* family members of Narayana Mahapatra are descendants of Narasingha Dutta Mahapatra of Baseli Sahi, Puri. There are five families related to Narayana Mahapatra.

During *snanajatra* on Jestha purnima day (full moon day in June) every year when the deities are given the sacred bath, the deities are discoloured due to pouring of water on them and are not in a position to be seen by the devotees before being repainted. The painting of the deities done by Dutta Mahapatras takes fifteen days. During this period the deities are considered to be indisposed and the period is called *anasara* or *anavasara*. The painting is done in a place called *anasara gruha* where the deities Balabhadra, Subhadra and Jagannatha are kept during the period of *anasara* away from the *singhasana* (pedestal) and *patachitras* of the deities are placed near the *singhasana* to represent them. Daily routine *sebas* prescribed for the *anasara* period are performed for these *pata* deities called *anasara patties* of the deities.

The *seba* of painting the *anasara patties* (*patachitras*) is assigned to some *chitrakara* families and the right is passed on from generation to generation of these families. In case there is no surviving male member in any generation, the right is assigned to another *chitrakara* family. The three patties, namely those of *Badathakura,* Subhadra and Jagannatha are made separately by different families designated as *hakimas* such as *Badathakura bada hakima*, *Subhadra bada hakima* and *Jagannatha bada hakima* respectively. The patties are painted on new cloth in the houses of the respective *chitrakara hakimas*. These chitrakara family members observe due purity of body in day-to-day living and take vegetarian food during the period of painting the *anasara patties*. Balabhadra is painted in the form of *Ananta Vasudeva* (Plate 1), Subhadra as *Bhubaneswari* (Plate 2) and Jagannatha as *Narayana* (Plate 3). Each pata is 120 cms. long and 90 cms. wide. On completion, the Brahmin priests of the temple come to the houses of the hakimas and after performing the due sacred rites of giving life to the patties, take them to the precinct of the temple where they are worshipped. During the *anasara* period, they are placed near the *singhasana*. After the *anasara* period is over when the *darubrahma* deities have been repainted and are considered to have recovered from their illness, they are brought to the *singhasana* with the performance of *netrotsava*. According to convention, the Dutta Mahapatras, the painters of the *darubrahma* deities as well as the *chitrakara hakimas,* the painters of the *anasara* patties leave tiny white dots, one each, in the eyes of the deities which are blackened by the Brahmin priests to complete the painting with their touch before the deities are considered ready with life to be worshipped. The convention indicates the supremacy of Brahmin *sebaks* established over the *daitas* and other non-Brahmin *sebaks* in the temple in spite of rights assigned to the respective communities. The present hakimas are (1) Hati Maharana, son of Krishna Maharana of *Badathakura bada,* Narayana Maharana (Plate 4), adopted son of Ram Maharana of *Jagannatha bada* who is also concurrently doing the work of *Subhadra bada* due to physical inability of the regular *hakima* of *Subhadra bada*. The *hakima* of *Jagannatha bada* enjoys special right of painting any other pata required in the temple from time to time. He paints *janma chakada* and *kansaprahari patas* in the month of *Bhadrava* for *Janmastami* day. The *patas* represent the birth of Lord Krishna and two guards placed by *Kansa* at the door of the room where Krishna was born as per legend. He also paints *kandarpa avisheka pata* in the month of *Chaitra* and *pushavisheka pata* in the month of *Pausa*. All the above mentioned *patas* are used inside the temple.

The *anasara patties* and the few other *patties* mentioned above are the only paintings for the temple precinct done by *chitrakaras*. They, however, do all outside painting work including the paintings on the *rathas* connected with the worship of the deities. They also prepare articles for use during various *besas* of the deities. The *chitrakaras* explain that previously they were also painting the deities but, unfortunately, once their ancestors appeared before the deities for painting work with an unpleasant odour in the mouth after taking a sumptuous non-vegetarian meal, which the deities did not like. The deities instructed the Raja of Puri in a dream that the work of painting their bodies should be assigned to some other *sebaks* and accordingly the work was given to Dutta Mahapatras. 'Dutta' indicates specially given or assigned. The *daitas,* however, do not corroborate the explanation. *Pata* painting being so intimately connected with the temple of Jagannatha, its antiquity is likely to be the same as that of the temple itself, that is 12th century A.D., even earlier, since competence in *pata* painting must have taken considerable time to attain.

The *chitrakaras* are almost invariably either Maharana or Mahapatra by surname. These surnames are not caste surnames but are the titles of craftsmen given for doing service to the deities. There is marriage relation between Maharanas and Mahapatras.

The *chitrakara* families originally lived in the villages of Raghurajpur and Dandasahi on either bank of the river Bhargavi about 12 Kms. from Puri on the Puri-Bhubaneswar highway. Some *chitrakara* families, who

were assigned work for the temple at Puri, later settled there. When the Rajas of Sonepur and Parlakimidi in the districts of Bolangir and Ganjam respectively built temples of Jagannatha in their places, a few *chitrakara* families were taken to these places by the respective rajas for the painting work connected with the temple.

According to the *chitrakaras* of Sonepur, four *chitrakaras* migrated to Sonepur from Puri district seven generations ago. Three of them were Bisa Maharana, Rama Maharana and Bamana Maharana. Prasanna Maharana, aged 70 years, a descendant of Bisa Maharana, is still living and has a son named Banamali Maharana, aged 45 years, and a grandson (Banamali Maharana's son), aged 18 years. The *chitrakaras* of Parlakimidi are, as reported by them, descendants of Kabi Harekrushna Mahapatra of Puri taken there by the Raja of Parlakimidi. Three families, namely those of Prakash Chandra Mahapatra, Narasingha Mahapatra and Krishna Chandra Mahapatra, seventh generation descendants of Kabi Harekrushna Mahapatra are at present the regular assignees for the painting work of the deities Balabhadra, Subhadra and Jagannatha at Parlakimidi.

Later, wherever the cult of Jagannatha established itself with the erection of a temple of Jagannatha and various festivals connected with it were observed, some *chitrakaras* settled in these places. The number has grown since. They have extended their work to the painting of wooden toys, paintings on walls for festivals in villages, the painting of *ganjifa* playing cards etc. etc. Some of the important places where *chitrakara* families have settled now are given below:

District	Place	Distance from nearest town	Number of families
Puri	Raghurajapur village	12 Kms. from Puri Town	20
	Dandasahi village	12 Kms. from Puri Town	7
	Puri town		25
	Karadagadia village, Khurda P.S.	16 Kms. approx. from Khurda town	5
	Itamati village	6 Kms. from Nayagarh town	3
Bolangir	Sonepur town (Ghorda ghat sahi also known as Maharana Sahi)	48 Kms. from Bolangir town	20
	Champamal village	16 Kms. from Sonepur town	10
	Binka village	35 Kms. from Sonepur town	2
	Nimna village	25 Kms. from Sonepur town	2
Sambalpur	Baragarh town	64 Kms. from Sambalpur town	4
	Kadobahal village	48 Kms. from Baragarh town	7
Ganjam	Burapalli village	60 Kms. from Berhampur	10
	Parlakimidi	96 Kms. from Berhampur	16

Besides doing *patachitra* work and painting in the service of the deities, the *chitrakaras* paint *patachitras* depicting various legends and mythological stories from the epics of Ramayana and Mahabharata and those concerning Krishna and Jagannatha and the shrine (Jagannatha temple) which are purchased by the pilgrims visiting the temple as souvenirs and taken home. Some of the important legends and mythological stories painted are *kanchi avijana, dasabatara, rukmini harana, anantasayana, kaliya damana, bakasurabadha, rasalila, radha-krishna milana, rama-lakshmana-sita, gajauddharana*. *Patachitras* are also painted depicting various *besas* in which the deities of the Puri temple are decorated during the year like *balibamana besa, raghunath besa* etc. While this monograph does not permit giving details of various legends and stories painted in *patachitras*, the most popular story, *kanchi avijana* connected with the deities Balabhadra, Jagannatha and the Raja of Puri which is also painted in relief inside the temple Jagamohana, is briefly described here.

The marriage of Purushottam Deba, Raja of Orissa with the daughter of the Raja of Kanchi had been arranged. The Raja of Kanchi came on a visit to Puri to have *darshan* of Lord Jagannatha during *rathajatra*. The Raja of Puri being a *sebak* of Lord Jagannatha as per tradition, was sweeping the area in front of the *rathas* of the deities before the *rathas* moved. When the Raja of Kanchi saw the Raja of Puri sweeping, which, in his view, was the work of an untouchable *(chandala)* person; he sent information on his return to Kanchi that he would not give his daughter in marriage to the Raja of Puri. The Raja of Puri could not tolerate the insult and attacked the kingdom of Kanchi but was defeated. He then prayed to the deities of Puri to help him in conquering Kanchi. Being moved by the prayer of their devotee, Balabhadra and Jagannatha started in advance towards Kanchi unknown to Raja of Puri. On the way they were thirsty. When they met a milk-maid named Manika they quenched their thirst with the curd given by her. As they had no money with them they gave one ring to her and proceeded. When the Raja of Puri started for his attack on Kanchi he also met Manika on the way who showed him the ring. From the story narrated by Manika the Raja of Puri was convinced that they were Lord Balabhadra and Lord Jagannatha who were assisting him in his mission. The Raja of Puri eventually conquered Kanchi and brought the daughter of the Raja of Kanchi to Puri. This *avijana* (journey) of the deities on horseback is known as *kanchi avijana*. In the painting, Jagannatha is shown riding on a white horse and Balabhadra on a black horse, both facing the milk-maid Manika, dressed in white with the curd pot on her head or on the floor, the background of the *pata* being dull red (Plate 5).

The craft had a set-back when cheap printed souvenirs became available in the market. However, the craft has drawn the attention of the Government and the position has since improved. A highly skilled *chitrakara* earns about Rs. 1,000 a month, the average earnings being Rs. 250 approximately a month. Ordinary *chitrakaras* are a poor lot earning about Rs. 2/- a day or Rs. 60/- a month and they do other jobs to supplement their meagre income. There appears to be a demand from sophisticated quarters for the *patas,* specially for wall hangings. The highly skilled *chitrakaras* take orders and engage others on payment of daily wages or on piece rates.

ANALYSIS OF SOME PATACHITRAS :

As mentioned before, very old dated *patachitras* are not available. Most of the *patachitras* available in various museums and with individuals are not older than the 14th century A.D. The technique of painting on cloth was used not only on flat sheets for hanging on the wall but was also used for decorating manuscript covers, *pedis,* earthen pots, toys etc.

Asutosh Museum of Indian Art, Calcutta, has a few Orissa *patas.* Calcutta University has published a set of card prints of these *patas.*

There is also another *patachitra* of Lord Jagannatha with a circular layout of figures inside, of *ca.* 20th century A.D. D.P. Ghose has a few small *patachitras* in his personal collection, all of the 20th century A.D.

The State Museum of Orissa at Bhubaneswar has about 35 *patachitras* all of the 3rd quarter and the later period of the 20th century A.D. The most important ones are listed below:

1. Jagannatha shrine *(Shankhalavi),* 200 cms. by 100 cms.
2. *Srikrishna lila,* 90 cms. by 75 cms.
3. *Kamakunja,* 75 cms. by 75 cms.
4. Radha-krishna *jugala milana* and *dasabatara,* 111 cms. by 91 cms., (Plate 6).
5. *Raghunath besa* of Jagannatha with Subhadra and Balabhadra, 114 cms. by 91 cms., (Plate 7).
6. *Balibamana besa* of Jagannatha with Subhadra and Balabhadra, 154 cms. by 89 cms., (Plate 8).
7. *Gajauddharana besa* of Jagannatha with Subhadra and Balabhadra, 106 cms. by 32.5 cms., (Plate 9).
8. Rama, Lakshmana and Sita (Ramayana), 75 cms. by 75 cms., (Plate 10).
9. *Nabagunjara,* 86 cms. by 35 cms., (Plate 11).
10. *Kanchi avijana,* 95 cms. by 35 cms., (Plate 5).
11. *Bakasura badha,* 74 cms. by 59 cms., (Plate 12).

There is one *patachitra* depicting '*Kanyadana*', 60 cms. by 75 cms., collected from Shimadri Maharana of Jaipur in Orissa in the year 1972 painted by his father Shilpiratna Aparna Maharana originally an inhabitant of Parlakimidi.

The Calico Museum of Textiles in Ahmedabad has three *patachitras* in its collection, all of the second quarter of the 20th century A.D. One of these *patas,* however, is very large and has some overall resemblance to the painting of the shrine of Jagannatha on the wall of Biranchinarayana temple of Buguda. The details are not exactly the same.

The details of the three *patachitras* are given below:

Plate 13	Accession no. 401	*Shankhalavi pata*
	Height—164 cms.	Second quarter of 20th century A.D.
	Length—220 cms.	Dandasahi, district Puri.

It shows in detail the temple premises of Lord Jagannatha and other deities and festivals at Puri as seen by the *chitrakara.* According to Sri Jagannath Mahapatra, a highly skilled and experienced *chitrakara* of Raghurajpur village, the layout and specialities indicate that the *pata* was painted by one Panu Maharana of Dandasahi. This was also corroborated by Sri Ananta Maharana, son of Panu Maharana in Dandasahi village.

In the centre of the *pata* are the deities Balabhadra, Subhadra and Jagannatha. The spaces on four sides of the centre are divided into cubicles representing various deities, attendants, functional rooms, legends and festivals connected with Lord Jagannatha. The schematic diagram (Plate 13a) gives the identification of detail in each cubicle, numberwise, as given on opposite page:

1. *Kanchi avijana* (legend)
2. *Chandra* (deity)
3. *Dakhsina kali* (deity)
4. *Astamalla* (eight wrestler-attendants) continued in 92
5. *Dasabatara* (ten incarnations of Vishnu) continued in 93
6. Rama *abhiseka* (coronation of Rama)
7. *Dolajatra* (festival)
8. *Lokanatha* (deity)
9. Manikarnika tank
10. *Doana Chori* (legend)
11. *Pejanala* (the drain through which rice bran flows from the temple kitchen)
12. Chakra Tirtha (temple and deity)
13. *Samudra* (sea)
14. *Kaka chaturbhuja* (legend)
15. *Dwarapala* of Nrusingha temple (Guard of Nrusingha temple)
16. Nrusingha temple
17. *Anantasayana* (deity)
18. *Girigobardhana* (deity)
19. *Jhulana* (festival)
20. *Shyamakali* (deity)
21. *Jatrigana* of *Dakhina Parsa* (Piligrims at southern gate)
22. *Bhima* (of Mahabharata)
23. Ganesha (deity)
24. *Roshojogana sala* (Preparatory room for cooking *bhoga*)
25. *Roshasala* (kitchen for cooking *bhoga*)
26. Kasi Viswanatha (deity)
27. *Languli matha*
28. ”
29.
30.
31.
32.
33. *Sitala* temple (deity)
34. *Lakshmi* (deity)
35. *Chhinnamasta* (deity)
36. Dushasana (of Mahabharata)
37. *Parsadebata* (deities)
38. ”
39.
40. *Sitalasasthi Jatra* (festival)
41. *Jambeswara* (deity)
42. *Kakachakra padmapada*
43. *Indra* (deity)
44. *Garuda Stambha* (Garuda pillar)
45. *Mahadeba* (deity)
46. Jaya *dwarapala* (guard)
47. Balabhadra, Subhadra and Jagannatha (deities)
48. *Pujapanda* (priest)
49. *Anasara patti* (*pata* painting of Balabhadra, Subhadra and Jagannatha used during *anasara*)
50.
51.
52. *Sajyasana* (3 beds for the deities Jagannatha, Balbhadra and Subhadra for sleeping)
53. *Sankhalavi, Shankhalavi, Shankhanavi* (represents Sreekshetra)
54. *Suaras* carrying *bhoga* to the temple from the kitchen
55. *Debadasi nrutya* and *Mahabira* (deity)—dance of temple dancing girls
56. *Pahandi* of *Badathakura*
57. *Dasabhuja* Nrusingha (deity)
58. Aruna *stambha* and *Dwarasingha* (Aruna pillar and lion in front of the temple of Puri)
59. *Patitapabana* Jagannatha (the lord of the fallen)
60. *Bedha Kalika* (deity)
61. *Isanyaswara* (deity)
62. Brahma (deity)
63. Bijaya *dwarapala* (guard)
64. *Jatrigana* (pilgrims)
65. *Pahandi* of Jagnnatha and Subhadra
66. *Rathajatra* (festival)
67. Narada (pauranic saint)
68. Puri Raja (king of Puri)
69. Lakshmi temple (deity)
70. Saraswati (deity)
71. *Sodashi* (deity)
72. *Parsadebata* (deity)
73. *Dwarapala* (guard)
74. *Parsadebata* (deity)
75. *Parsadebata* (deity)
76. *Snanabedi* (bathing platform)
77. Anandabazar (the *bhoga* market place)
78. *Jatri* taking abadha (pilgrims eating rice bhoga)
79. *Chaturbhuja* Durga (deity)
80. *Chandi* in front of Durga temple (deity)
81. Lingaraja temple (temple of Lingaraja deity)
82. *Barabhaya* Hanuman with his comrades)
83. *Krushnakali* (deity)
84. *Shardabhuja Gouranga* (deity)
85. *Mukti mandapa Jatrigana* (pilgrims)
86. *Jatrigana* of *Uttara Parsa* (Pilgrims at northern gate)
87. *Dwarapala* (guard)
88. Shiva temple
89. *Harachandi* (deity)
90. *Masani Chandi* (deity) and way to heaven
91. *Swarga* (heaven)
92. *Astamalla* (see 4)
93. *Dasabatara* (see 5)
94. *Rasalila* (festival)
95. *Kumara utsava* (festival)
96. *Lokanatha* temple (temple of Lokanatha deity)
97. *Markandeswara* on Markandeswara tank (deity)
98. *Chandanjatra* (festival)
99. *Dariya Mahabira* (deity)
100. *Garudaskandha* Narayana (deity)
101. *Gajakumbhira* (legend)
102. Rama and his soldiers on Subalayagiri
103. Rabana *chatrabhanga* (defeated Ravana leaving the battlefield in Ramayana)

The *pata* is called *Shankhalavi (Shankhanavi) pata,* that is, pata giving details of Sreekshetra. It has a decorative border, 9 cms. wide with white lotus flower motifs. The colours in the painting are white, pink, orange, red, yellow, olive green, blue (two shades), grey and black.

Plate 14 Accession no. 1005
Height—32 cms.
Length—27 cms.

Thia badhia pata
Mid 20th century A.D.,
Dandasahi, district Puri.

The *pata* is of the same category as the *pata* no. 401. It is, however, smaller and shows less number of deities, festivals, legends etc. The schematic diagram is given in Plate 14a and details are given below, numberwise, as identified by Sumana Maharana, an experienced and skilled *chitrakara* of Raghurajpur:

1. *Dasabatara* (ten incarnations of Vishnu)
2. *Kanchi avijana* (legend)
3. *Anantasayana* (deity)
4. Bimala temple
5. *Dolajatra* (festival)
6. Sitala temple (temple of deity Sitala)
7. *Doana Chori* (legend)
8. *Roshaghara* (temple kitchen)
9. *Rathajatra* (festival)
10. *Parsadebata* (deties)
11. *Ganesha* and *Kalachakra* (deity)
12. *Akasha* (sky)
13. Jaya *dwarapala* (guard)
14. *Pahandi* and *snanbedi*
15. *Singhadwara* and *Patitapabana* (lion gate entrance and the lord of the fallen)
16. Balabhadra, Subhadra and Jagnnatha (deities)
17. *Pujapanda* (priests)
18. Brahma, Mahadeva near *Garuda* stambha (deities near *Garuda* pillar)
19. *Parsadebata*
20. "
21. *Akasha* (sky)
22. Bijaya *dwarapala* (guard)
23. Battle between Rama and Ravana
24. *Setubandha* (of Ramayana)
25. Lakshmi temple
26. *Kumara purnami jatra* (festival)
27. *Dakshina Mahabira* (deity)
28. *Shyamakali* (deity)
29. *Chandanjatra* (festival)
30. *Dariya Mahabira* (deity)
31. *Swargadwara* (way to heaven)
32. *Samudra* (sea)

The *pata* is called *Thia badhia pata*, as in the layout, figures stand along the long side of the *pata*. It has a simple border, 1·75 cms. wide of a wavy line and simple motifs of circles and triangles. The colours used in the painting are white, red, yellow ochre, green, blue and black.

Plate 15 Accession no. 1006
Height—22 cms.
Length—26 cms.

Karapatia pata
Mid 20th century A.D.,
Dandasahi, district Puri.

This is a simple *pata* of the deities of Balabhadra, Subhadra and Jagannatha with few details of the temple. The schematic diagram is given in Plate 15a and the details, as identified by Sri Jagannatha Mahapatra, *chitrakara* of Raghurajpur, are given below numberwise:

1. *Dasabatara* (ten incarnations of Vishnu)
2. *Dhana khamara* and *Kaka Chakra*
3. Raja and *Garuda stambha* (king of Puri and *Garuda* pillar)

4&5. *Roshaghara* (temple kitchen)

6. Balabhadra, Subhadra and Jagannatha (deities)
7. *Pujapanda* (priests)
8. *Singhadwara* and *Patitapabana* (lion gate entrance and Lord of the fallen)
9. *Bhataganesha* (deity)
10. *Rathajatra* (festival)
11. *Samudra* (sea)

The *pata* is called *karapatia pata,* as in the layout figures stand along the short side of the *pata*. It has a wavy line border, 1·5 cms wide. The colours used in the painting are white, yellow, green, blue, red and black.

Plate 16 Accession no. 1004
Height—37 cms.
Length—45 cms.

Karapatia pata
Mid 20th century A.D. Dandasahi or
Raghurajpur, district Puri.

This is a *rathajatra pata* showing the deities Balabhadra, Subhadra and Jagannatha on their *rathas* during the *rathajatra* (festival). It has a border 2 cms. in width, with decorative floral motifs, circles and triangles. The spaces outside the *rathas* are filled in with white decorative small figures. It is a *karapatia pata*. The colours used in the painting are white, red, brown, yellow ochre, green, blue and black.

It is observed that the themes of painting are invariably mythological and legendary depicting various *abataras,* rashas of Krishna and Radha, stories surrounding Jagannatha and Krishna and stories from Ramayana and Mahabharata. The goddesses Lakshmi and Saraswati are also common. Small *patas* are painted depicting exclusively myths and legends. In the large ones, the tradition is to place the deity at the centre and to present various legends and myths concerning the deity either all round in a circular layout or on all sides if the *pata* is in a rectangular or square layout. Figures of mythological Gajanana (body in human form with head of elephant), Narasingha (body in human form with head of lion), Nagakanya (lower half of snake as body and head of a female) and the like are very often found in small *patachitras*. Sometimes a number of female figures are very skillfully arranged to form the figure of an elephant which is called *kamakunja*. Limbs of nine different figures, namely, beak of parrot, crown of cock, hump of ox, hand of man or woman, mane of lion, leg of horse, tail of snake, leg of elephant and neck of peacock are also arranged to form a very popular figure, *Nabagunjara*. According to legend, Lord Krishna had appeared before Arjuna in this form of universality. Very small *patas* are made in various shapes like circles, heart etc. about 8 cms. in diameter or in maximum width or length in which only the deities are painted. Large *patas* are not painted at present except to orders.

Besides painting *patas* for pilgrims the *chitrakaras* use the technique for making sets of circular cards for an old traditional game called *ganjifa* or *ganjapa*. These cards are even now made at almost all places where *chitrakara* families have settled. The cards are arranged in sets in packs of different numbers of cards,

e.g., 96, 120, 144 and so on. Each pack has sets of 12 cards, each set being of a different colour. Thus, a pack of 96 cards has 8 sets of different colours each set having 12 cards of the same colour. A pack of 144 cards has 12 sets of different colours, each set having 12 cards of the same colour. According to the number of colours used for sets the pack is called athrangi (8 colours), thusrangi (ten colours), bararangi (twelve colours) and so on. Originally, only pure non-synthetic colours being used, the pack of cards had a maximum of six colours and the pack was divided into two houses, each house having six sets of different colours. In course of time mixed colours and synthetic colours came into use and the number of colours increased and so also the number of cards in the pack. At present *ganjifa* packs are made up to even 28 colours at Dandasahi and Raghurajpur. The theme of painting may be Rama-Ravana battle, *dasabatara* and other legends. There are various ways in which the game is played. While this monograph is not intended for detailed description of *ganjifa* card game an example as explained by the *chitrakaras* and players at Sonepur is given here. It is a game with a pack of 144 cards illustrated at plates 17, 17a, 17b, 17c, 17d, 17e, 17f and 17g. It is divided into two houses one for Rama and other for Ravana with six colours in each house as shown below:

House of Rama

1. Rama set in *hingula* (red) colour
2. Lakshmana set in *haratala* (yellow) colour
3. *Bhalu* set in *sankha* (white) colour
4. *Hanuman* set in lamp-black and *geru* mixed (grey) colour
5. *Parbata* set in *nila* (blue) colour
6. *Dhala* set in *haratala, nila* and *sankha* mixed (bluish green)

House of Ravana

1. Ravana set in *alata* (magenta) colour
2. *Kunta* of Kumbhakarna in *geru* and *haratala* mixed (yellowish red) colour
3. *Pasa* of *Indrajita* or *Yama* in lamp-black colour
4. *Katari* of *Kali* in *sankha* and *alata* mixed (pink) colour
5. *Sula* of Shiva in *nila* and *sankha* mixed (pale blue) colour
6. *Khanda* of Durga in *haratala* and *sankha* mixed (pale yellow) colour

In each of the above six sets of the house of Rama the power or value of each card is indicated in the order of (1) *raja* (king), (2) *mantri* (minister), (3) *daha* (ten symbols), (4) *na* (nine symbols), (5) *atha* (eight symbols), (6) *sata* (seven symbols), (7) *chha* (six symbols), (8) *pancha* (five symbols), (9) *chowka* (four symbols), (10) *tika* (three symbols), (11) *duka* (two symbols) and (12) *eka* (one symbol); while in each of the six sets of the house of Ravana the power or value of each card is indicated in order as (1) *raja,* (2) *mantri,* (3) *eka,* (4) *duka,* (5) *tika,* (6) *chowka,* (7) *pancha,* (8) *chha,* (9) *sata,* (10) *atha,* (11) *na,* (12) *daha.*

The players of Sonepur play their cards in two ways namely (1) *hamrang* and (2) *ekarang*. The *hamrang* game only is briefly described. The entire pack of 144 cards, shuffled thoroughly, is distributed to 4 players, one at a time, in rotation. Each player thus gets 36 cards of different values, different colours and of different houses. The one, who has the raja of the Rama house leads the game by playing the raja along with a card of small value. The sequence is from right to left or anticlockwise. Each of the other three players plays any two cards small in value and the owner of the Rama raja collects the 8 cards. The next strategy is to get the raja of other sets and houses out by playing cards of small values. In a battle the smaller powers fight first and then higher ones, if necessary. After all the rajas are taken, the smaller cards of corresponding colours become powerless and of zero value. Then a count is made of the number of cards each has with or without a raja. A player having cards without a raja or having a raja but less than thirteen in number is not considered to have any power and gets zero. A player getting highest valid number over a fixed number of deals wins.

R.N. von Leyden (P 36-55) indicates that the earliest mention of *ganjifa* meaning playing cards is in the memoirs of Emperor Babar under the date of June 1527. *Ganjifa* is a Persian word. However, Leyden suggests that the game must have existed in other forms like Hindu *dasabatara* game much before the *ganjifa* form was introduced in the Muslim Era. He mentions the interpretation by Haraprasad Shastri (P 284) of the unorthodox position of the Buddha as fifth *avatara* as indicative of the existence of the game before the eleventh century and the twelfth century when the orthodox list and sequence of *avataras* was laid down in the scriptures. The *ganjifa* game has been, according to him, traced to exist or existed not long ago in Kashmir, Amritsar, Jaipur, Bindki in Fatepur district of the U. P., Bishnupur in the Bankura district of Bengal, Cuddappah, Savantvadi (Konkan) and in Hyderabad (Deccan), besides, in many parts of Orissa. In India the cards are made of different materials like enamelled silver or gold disc, mother-of-pearl, tortoise-shell, rhino and camel skin, leather, cloth, ivory, papiermache and lacquered paper or card. The game is played in various ways. Orissa particularly, according to Leyden, is "a treasure house of ancient card-games".

It may be reasonably argued that besides the link of *pata* painting with the rites in the temple of Lord Jagannatha at Puri, the probable existence of the *dasabatara* games before the eleventh and the twelfth century A.D. as suggested by Haraprasad and mentioned above, takes the antiquity of *pata* painting in Orissa to two or three centuries earlier. The popular tradition that the *dasabatara* game was invented by the *Malla* kings of Bishnupur in the eighth century A.D. also points to similar antiquity.

THE TECHNIQUE OF PATA PAINTING:

The nature and style of painting are always the same irrespective of the difference in surface and use of the painted objects. The figures are brought out by line drawings with a fine brush on a flat coloured ground.

Ornamentation of the figures as well as filling of the space in the painting by stylised trees and ornamental spots form the basic character of the painting. Natural perspective is of little importance and exists, if at all, in symbolic forms. Figures are outlined and ornamented by all *chitrakaras* in almost the same manner. Consequently, a figure representing the same person painted by different *chitrakaras* look the same basically in form, ornamentation and colour scheme. One also fails to find much difference between the contour of the face of a female and that of a male. The nose, the lips, the eye-brows and the eyes are practically the same for a female as for a male. The figures are, however, mobile and vigorous and feeling is brought out by *bhangi* (pose).

The *bhangis* and details of the figures are originally translations in painting of verses in Sanskrit describing the figures, the *chitrakaras* call *dhyana*. Only a skilled and imaginative *chitrakara* can translate in painting and give form to such *dhyanas*. Others, less skilled, merely copy the form and painting. One such hand-written book of *dhyanas* is with the well-known *chitrakara* Jagannath Mahapatra of Raghurajpur who is considered to be the most experienced and skillful *chitrakara* living at present.

In the preparation of *pata* and painting on them, long lasting character is kept in view. This is so because the *patas* taken as souvenirs were originally taken by devotees for worship in their homes. In course of time, however, *patas* were being used for wall decorations also. The quality of the *patas* has also deteriorated.

Preparation of pata:

Dry tamarind (Tamarindus indica) seed is ground to powder and steeped in water for one night. It is then blended on stone to a smooth paste. The paste is then cooked for about fifteen to twenty minutes to the consistency of thick gum. This gum is used in making *pata.* At Sonepur, raw rice powder is mixed with tamarind seed powder in the ratio of 2:1 in preparing the gum, probably to give more stiffness, required for *ganjifa* playing cards.

Two sheets of plain cotton cloth preferably new, approximately of the construction of 40^{S} count, 20 ends and 20 picks per cm., usually of large size (may be as large as 4 metres long and 2 metres wide), are taken to make a large *pata,* out of which, *patas* of various sizes as required, are cut out for painting, or the large *pata* is used wholly for a large *patachitra*. In place of new cloth, old cloth is generally used for economy. Pieces are also joined, if required, to make large *patas* or to patch torn areas. The joining is done not by stitching but by superimposing the edge of one piece over that of another to the extent of about 0·75 to 1 cm. and then applying the tamarind seed gum. Sometimes thick *patas* are made by using more than two layers of cloth.

One sheet of cloth is spread evenly on a smooth floor or on a mat. Pieces are joined, if necessary, by using the tamarind seed gum. The same gum is again applied to the entire surface of the cloth by hand and excess paste is removed. Another sheet of cloth is then placed on the above pasted sheet holding the top sheet stretched on all sides and pressing it on the bottom sheet. Again tamarind seed gum is applied on the top sheet which forms the face side of the *pata*. Pieces are joined, if necessary, by using the gum to make up the required size or to patch torn places. Excess paste is removed and in the same position the bonded cloth is left for drying in the sun. When dry, it is removed from the floor or the mat and turned upside-down and left for drying the back of the *pata* in the sun. When dry, a paste of chalkstone powder mixed with the tamarind seed gum is applied on the bonded cloth, first on one side, dried in the sun and then on the other till it is dry (Plates 18 and 19). The dry bonded and starched cloth is then subjected to courses of polishing by stone. It is placed on the floor or mat. A little water is sprinkled on it and it is rubbed with a polishing stone of coarse-grain. It is then dried in the shade taking care to keep the polished side down. This is done to prevent buckling. When dry, the other side is moistened with water and polished with the coarse-grain stone and dried in the shade keeping the immediately polished side down. This process of rubbing or polishing with coarse-grain stone is repeated till the surface is fairly smooth. It is further subjected to repeated fine polishing by a fine-grain stone and drying in the same manner. Polishing twice with coarse-grain stone and twice with fine-grain stone is normally required. The *pata* is then ready for painting. It will be observed that the two sides of the *pata* are not same, the face side being smoother than the other.

Preparation of colours:

In using colours for painting, the *chitrakaras* of Orissa do not seem to have been influenced by the development of colours from outside till recently. Colours are rarely mixed. Red, grey, green, yellow, white and black are used of which red is the major colour for the background while other colours are used mostly for figures and ornamentation. In old *patachitras* of as late as the middle of the twentieth century A.D., only non-synthetic colours were used. With the influx of synthetic colours the *chitrakaras* have started using synthetic colours alongside the non-synthetic colours for good quality *Patachitras*. In non-synthetic colours, brick red is obtained from *geru,* vermillion red from *hingula,* yellow from *haratala,* white from conch-shell and black from lamp-black. *Hingula,* and *haratala* are mineral colours, namely, Cinnabar and Orpiment respectively and *geru* is Ochre, yellowish-brown colour and require a laborious process for blending them into fine paste for use. *Hingula* is also very costly, the present price being rupees three for only ten grams. Black is obtained from lamp-black with ghee or vegetable oil being used in the lamp. The black soot is

collected in a dry coconut shell. Grey colour is prepared by blending on stone the lamp-black with conch-white and dull-green by blending on stone lamp-black and *haratala*. Later, indigo blue (*nila*) started being used in place of grey. The above mentioned colours which are permanent colours remained bright for years on the *patachitras* without fading. At present chitrakaras very often paint with synthetic colours. However, lamp-black and conch-white are still used. Black is obtained very often from kerosene lamp-black or even wood-smoke black for cheapness. The colours are, therefore, not long lasting. Mixed colours are also being used.

In applying the colours, the medium used is the gum (resin) of *kaintha* (Limonia Acidissima) plant. The resin is steeped in water for one day and then strained. The top cream is removed and the resultant gum is used. Each colour is mixed with *kaintha* gum, enough to make a paste and then thinned with water from time to time to required consistency before application. The non-synthetic colours, namely, *geru, hingula, nila* and *haratala* are blended with water to a paste on stone before mixing with *kaintha* gum. Sankha white is prepared by cooking conch-shell. Conch-shell is powdered and blended to a paste in water and strained. It is then cooked for about two hours. The cream formed on the top is removed three times to remove the dirt. *Kaintha* gum already prepared and strained is mixed with the cooked conch-shell in the ratio of three parts of conch-shell paste and two parts of *kaintha* gum. It is then dried and stored. When required for use, a piece from it is taken and soaked in water for about two days and then used. The process of preparation varies slightly from person to person.

With the use of gum as the medium the colour sticks firmly on the cloth.

Brushes:

The *chitrakaras* do not use the brushes available in the market. They make their own brushes. Brushes are made of *kiyapata* (stem of *kiya* plant—Pandanus Odaratissimus, Screw pine) and of hair. The *kiyapata* is soaked in water for a few hours. One end of it is then battered by stone till split into a number of thin fibres. Some of the outer fibres are cut off and removed, leaving a brush-like end. This is used for painting thick lines and filling spaces. This has, however, been gradually replaced by hair brush available in the market. The hair brushes are made by fixing hair of mongoose or of farm rat or hair from the neck of buffalo to the end of pencil-thick bamboo sticks by *kaintha* gum. The brushes from hair of mongoose or of farm rat are used for fine work and those from hair of buffalo for coarse work. The finest brush is made out of eight or ten hairs of different lengths so that only two or three long hairs can be used for painting hair-fine lines.

Painting:

The *chitrakaras* adopt a typical procedure in drawing and painting on the *pata*. The layout of *pata* painting is more or less conventional and hence almost a uniform procedure is adopted by all the *chitrakaras.*

The sequence in which the painting is usually done is given below:

1. *Dhadi gara* (border line):

   Each small *pata* has a border varying between 1 cm. and 2 cms. and each large *pata* has a border about 5 cms. in width. Accordingly, a line is drawn all round. The traditional practice is to draw the line free-hand as for the rest of the painting work. The line is drawn holding the brush with the thumb, first and second fingers and sliding the third and fourth fingers along the edge of the *pata* for guiding. At present lines are very often drawn using pencil and scale.

2. *Tipa* (outlining figure): Plate 20

   Outline of the figure or figures is drawn by brush with *safeda* (white). Sankha (conch) white or zinc oxide mixed with *kaintha* gum is used.

3. *Pahili-ranga-bhara* (first filling with colour): Plate 21

   The background between the border and the figure or figures is painted by brush in bold colour, usually red.

4. *Banaka* (bulk painting of various parts or application of colour to the figure or figures): Plate 22

   Various parts of the figure or figures are painted, body in one colour, dresses in other colours and ornaments generally in white, all in bold brush work without any fine outline or decoration.

5. *Akhiadara* (decoration): Plate 23

   The dresses and ornaments are decorated with fine brush work generally in red colour and the eyes are slightly touched.

6. *Mota kala, Saru kala* (coarse and fine ornamentation with black colour): Plate 24

   Black colour is applied with coarse brush wherever necessary like hair, pots, stylised trees, outer and inner border lines etc. while fine line work with fine brush is done outlining the figure or figures, eyes, haircurls, dresses and ornaments. Stylised trees are drawn to fill up the blank spaces in the picture.

7. (a) *Dhadi kama* (border decoration)
   (b) *Chita kama* (decoration on dresses)
   (c) *Alankara* (decoration on ornaments and trees)
   (d) *Sankhapata* (decoration of blank space, filling in with small spots and figures)

Plate 25

(a) The border creeper is decorated with insertion of floral motifs. Red and white colours are common

(b) & (c) Designs are drawn on dresses as well as on ornaments and other objects usually in white and yellow colour. Almost the entire figure excluding the face, legs, forearms and abdomen is decorated with fine line work. Leaves are painted on the stylised trees in dull colour, usually yellow, while clusters of fine white dots are painted resembling floral motifs.

(d) The blank spaces in the picture between the border and the figure or figures are filled in white spots evenly distributed. Sometimes motifs of bushes are painted below the figures for the same purpose in dull yellow colour.

The profuse ornamentation as well as balanced filling up of blank spaces and use of black colour dulls the dazzling red background and gives an attractive overall effect. There is no landscape or sky for perspective presentation and balance. The entire work involves the expert craftsmanship in painting and compares with the baroque sculpture of the region.

It will be observed that the painting, being done on certain conventional basic principle and formula in shaping figures, use of set colours, *bhangis* and sequence of work, can be done by a team or teams of *chitrakaras,* one member of a team doing only one sequence of work and thereby producing a number of paintings at a time all almost the same. The contour of the face, nose, lips, eyes and the build of the body, as mentioned before, are practically the same for all figures, male or female. Very often only half of the face is shown, the painter using activated *bhangi* to communicate what is intended to be expressed in the painting.

Jausala (lacquer finishing) :

The *chitra* is finished by a coating which gives shine to the *pata* as well as protection from the action of light and air for a long time. Previously this was being done by sprinkling resin dust on sightly heated *patachitra* and then pressing a bag of hot sand on it. At present thin lacquer is applied by a piece of cloth. Sometimes varnish is also applied for economy, but use of varnish gives a brownish tint to the chitra. After the coating is dry, the edge of the *pata* is trimmed flush to the border.

At Sonepur the *chitrakaras* finish *ganjifa* cards at present with lac sticks. Lac sticks purchased from the market are melted and the molten lac is placed at one end of a wooden stick. The stick with lac at one end is held over a pot of charcoal fire and when slightly heated, a little of the soft lac is put at the edge of a card. This process is carried out for all the cards to be finished. Each card with a little lac at the edge is slightly heated over the hot charcoal pot and melted lac is spread over the entire surface of the card by a piece of *kiya* leaf smeared with a little oil and warmed. The *kiya* leaf, on account of its thickness, strength and smooth surface, is considered ideal for the purpose. The finishing is repeated on other side of the card.

Some details for making *patachitra* given by *chitrakara* Shri Bhagabata Maharana of Raghurajpur, working at present at old Bhubaneswar (translated into English by the author from Oriya hand written note given by Shri Bhagabata Maharana):

Required materials :

Tamarind seed, cloth and *khadi* (chalkstone) powder.

Preparation of pata :

Crush the tamarind seeds on a *sila* (a stone slab) and then soak the crushed seed in water for about 6 to 7 hours. Then make a very fine paste with the help of a *sila* and a *silapua* (stone roller). Cook the paste in an earthen pot adding some water to the consistency of pudding. Good boiling is necessary. Use it after cooling.

Spread one layer of cotton cloth on a mat or on an wooden plank of even surface and apply the prepared tamarind gum evenly over it. The cloth should not crumple. Spread another cloth of equal size over it, apply the tamarind gum evenly over it by hand and allow it to dry in the sun. When dry, remove it from the mat or the plank and keep it rolled.

Prepare a very fine paste of *khadi* powder and mix tamarind gum with it in proper proportions (one kg. of chalk paste to 400 gms. of gum) and apply evenly on one side of the cloth by hand and dry in the sun. When dry, apply the same paste mixed with gum on the other side of the cloth and dry. After drying, cut the *pata* by a pair of scissors in the required sizes. Then apply a solution of *khadi* and gum evenly over it and on a plain even floor, in shade, polish the surface first by a rough *barada* (palm-leaf mat) and then, after sometime, by a smooth *barada.* Dry in the shade. Repeat polishing three times both the sides of the *pata.*

Preparation of colours :

Shankha (white):

The small twisted *shankhas* (conch-shells) from the sea are most suitable for the white colour. Take 1 kg. of shells and grind the same to a very fine powder with a smooth, black granite sila and silapua. Add little water with the powder and make a fine paste by blending 3 to 4 times with the *sila* and *silapua.* Soak 250 gms. of kaintha (elephant apple) gum in water, strain by a cloth and then mix with the shell paste already made. Keep it in an earthen pot and add 5 ltrs. of water. After 2 hours, slowly decant the top shell-water into another pot. Repeat this process 2 to 3 times. Keep the shell-water in a *palama* (shallow earthen pot) and put over a fireplace. When it is heated for some time, again decant the top shell-water into another shallow earthen pot. Repeat this process about 2 times till no sediment settles at the bottom. Then boil the final shell-water on the fireplace till it almost dries up to a thick paste. Put a banana leaf in a palm-leaf basket, keep the thick shell paste in it and dry in the sun.

Haratala (yellow)—Orpiment:

Take 2 tolas (23·3 gms.) of *haratala* and grind well on a sila of black granite stone. Gather the *haratala* powder by palm-leaf in one place and vigorously rub with the help of *baradu* (palm-leaf mat). This is locally called *haratala phutaiba* (bursting of *haratala*). When it becomes fine powder-like, add water drop by drop and blend into a paste on the *sila.* As it is explosive, use of hand is prohibited. For gathering it, it is better to use a palm-leaf for scraping. The blending is done for two to three hours and when it becomes a very fine paste, make small flat cakes, dry in the sun and keep.

Half tola (5·8 gms.) of elephant apple gum is required to make a paste from the cakes of 2 tolas (23·3 gms.) of haratala for painting.

Hingula, hengula (red)—Cinnabar:

This is a kind of stone. Take 2 tolas (23·3 gms.) of *hingula* and grind on a smooth granite *sila* and make a paste of the powder by blending as for *haratala.* The blending by a *barada* (palm-leaf mat), adding water drop by drop is required for a much longer time than for *haratala.* The blending process continues for about three days. When the required colour develops, the paste is made into cakes, dried and stocked. To make a paste for painting from two tolas (23·3 gms.) of the cakes, half tola (5·8 gms.) of elephant apple gum is required.

Geru (yellowish brown)—Ochre:

This is a kind of clay earth. Take 500 gms. of *geru* and grind to a very fine powder with a *sila* and *silapua.* Soak 50 gms. of elephant apple gum in water, strain and then mix with geru powder. Add about 1/2 ltr. of water, mix well and keep in a *oli* (small earthen pot). After 2-3 hours, decant the top water into another *oli.* After 2-3 hours again decant into another oli. Repeat this process 2 to 3 times till no sediment settles at the bottom. Then take the *geru* water in an earthen pot and boil over a fireplace. When it becomes thick, dry in the sun and keep for use.

Nila, nilabardi (blue)—Indigo blue:

This is obtained from a plant. Prepare a paste of nilabardi by adding drops of water and blend, mixing gum and chalk water for painting. For 2 tolas (23·3 gms.) of *nilabardi,* half tola (5·8 gms.) of gum is required.

Kala (black):

Put a brass plate of water on a stand over a wick lamp of *polang* (locally available oil) or castor oil. After half an hour take out the black soot sticking underneath the plate by scraping with a palm-leaf mat and keep in a pot. Take some black in a coconut shell, add elephant apple gum and blend with finger for half an hour, adding drops of water from time to time. When it is blended well, it is used for painting by mixing water to proper consistency.

Colours:

Shankha, hingula, haratala, geru, kala and *nila* are the main six colours of *pata* painting. The artists make different shades of colours by mixing these colours as required. Previously *patas* and temple walls were painted with these colours which remained bright for years.

Painting brush:

The brush is made from the root of *kiya* (screw pine). This is locally called *patakathi* (*pata* painting brush). This is generally used for wall painting. Brush is also made from the hair of buffalo and rat. The buffalo-hair-brush is used for painting wide lines and filling up spaces. The rat-hair-brush is used for painting fine lines and decoration etc. in black and other colours.

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GLOSSARY:

Akhiadara		Decoration of dresses, ornaments and eyes of figure with fine lines in pata painting
Alankara		Ornaments
Alata	—	Magenta
Ananta Vasudeva	—	Deity Ananta Vasudeva of Bhubaneswar
Ananta Sayana	—	Vishnu sleeping
Anasara or Anavasara		The fortnight during which the deities Balabhadra, Subhadra and Jagannatha are considered indisposed after Snanajatra
Badathakura	—	Balabhadra
Badathakura bada	—	Meant for painting Balabhadra pata
Bakasura badha	—	Legend on Krishna killing the demon of Baka (stork)
Balibamana besa		Decoration of Jagannatha in the form of or to represent the Bamana (dwarf) abatara
Banaka	—	Bulk painting of or application of colour to various parts of figure in pata painting without any decoration
Besa	—	Decoration
Bhalu	—	Bear
Bhangi	—	Pose
Bhara	—	To fill
Bhoga	—	Offerings of food to God
Bhubaneswari	—	Subhadra in the form of the reigning deity of Bhubaneswar
Chakra tirtha	—	At this place floating Darubrahma arrived. It is one of the five tirthas (sacred places) in Puri. There is a temple of Chakranarayana Chaturbhuja Vishnu
Chandala	—	An untouchable person
Chandan Jatra	—	The last annual festival on the third day of waxing moon in Vaisakha in which Madanmohana as proxy of Jagannatha, goes for rowing in Narendra tank at Puri along with others
Chitakama	—	Designs on dresses of figures in pata painting
Chitau	—	A written order of the king
Chitra	—	Picture, painting
Chitrakara	—	Painter of picture
Daitas	—	Sebaks who are descendants of Viswavasu the tribal devotee of Jagannatha
Dakshina	—	South
Dariya Mahabira	—	Hanuman kept imprisoned by Jagannatha for neglecting his order to prevent the sea from coming further as per legend. Also known as Bedi Hanuman
Dasabatara	—	Ten incarnations of Vishnu
Darshan	—	Audience
Darubrahma	—	Lord of the Universe in the form of wood, Jagannatha desired to be worshipped
Dhadi	—	Border
Dhadikama	—	Border decoration work in painting patachitra
Dhala	—	Shield
Dhana Khamara	—	Storehouse for paddy
Doana chori	—	The festival on anniversary of a demon named Damanaka celebrated by proxy Madanmohana, on which day there was theft in the monastery of Jagannatha-Vallabha
Dolajatra	—	Proxies of the deities, Madanmohana and Lakshmi enjoy swinging and sprinkling of holi or red powder in this festival
Gajakumbhira	—	The legend of elephant being relieved by Vishnu from the attack of a crocodile
Gajauddharana besa	—	The decoration of Jagannatha as the reliever in Gajakumbhira legend
Ganjapa	—	A game of cards, painted on pata
Ganjifa	—	Ganjapa

Gara		Line
Garuda		The mount of Vishnu
Garudaskandha		On the shoulder of Garuda
Geru		Ochre, yellowish brown earth used for pigment
Gruha		Room
Gundicha		Summer house of the deities, Jagannatha, Balabhadra, Subhadra for seven days, named after the wife of Raja Indradyumna as per legend. The deities go there during rathajatra from the temple on three rathas
Hakima		A chitrakara who has been assigned the work of painting anasara patti
Hanumana		The famous monkey devotee of Rama
Haratala	—	Orpiment; Trisulphide of arsenic, used as yellow mineral pigment
Hingula		Cinnabar, Sulphide of Mercury, used as vermillion red mineral pigment
Jagamohana		Dancing hall (Natya mandira)
Jagannatha bada	—	Meant for painting Jagannatha pata
Janma chakada		Birth of Krishna
Janmastami		Birthday of Krishna
Jestha purnima	—	The full moon day of the month of Jestha (Jyeistha)
Jhulana	—	Swinging festival of Radha and Krishna
Jugala Milana	—	Union of Radha and Krishna
Kaintha	—	Limonia Acidissima; Elephant apple
Kakachakra	—	The crow that obtained salvation by taking a dip in Rohini kunda (pond) before Vishnu, as per legend
Kakachakra padmapada	—	The crow that obtained salvation before Vishnu at the feet of Sri Gouranga who was overwhelmed with the audience of Jagannatha
Kaka Chaturbhuja	—	The crow that took a form with four arms after salvation, as per legend
Kala	—	Black
Kaliya damana	—	Suppression of sea snakes
Kamakunja	—	A painting of female forms arranged in the form of an elephant
Kanchi avijana	—	The journey of the deities Jagannatha and Balabhadra to Kanchi, as per legend
Kandarpa avisheka	—	Coronation of Kandarpa
Kansa	—	Maternal uncle of Krishna
Kansaprahari	—	Guards placed by Kansa
Kanyadana		Giving away the daughter for betrothal
Katari	—	A strong iron implement for cutting
Khanda	—	Sword
Kitung	—	Image of deity
Kumarapurnima	—	Full moon day in the month of Kartika when Goddess Lakshmi is worshipped with pomp
Kumara utsava	—	Festival of feasting and merriment by young ones in the month of Kartika
Kunta	—	A weapon used by Kumbhakarna
Languli math	—	A monastery in Puri
Madla panji	—	Record of the day-to-day history and administration of Puri temple
Milana	—	Union
Mota	—	Coarse
Muktimandapa	—	A place in Puri temple premises where the pandits hold their meetings and decide on various issues concerning the cult of Jagannatha
Nabagunjara	—	A form of universality made out of the limbs of nine different forms in which Lord Krishna appeared before Arjuna
Narayana	—	God Narayana
Nila	—	Indigo-blue
Pahandi	—	The function of taking the deities of Balabhadra, Subhadra and Jagannatha to their rathas during rathajatra
Pahili	—	First; Initial
Parbata	—	Mountain
Parsadebatas	—	The deities Trivikrama-Bamana, Nrushingha and Varaha
Pasa	—	Weapon of Indrajita or Yama
Pata	—	Sheet of cloth prepared for painting patachitra; Plank of wood for painting (wooden pata)
Patachitra	—	Painting on specially prepared cloth called pata
Patjoshi Mahapatra	—	The administrator of sebaks in the temple of Puri. He is also called Chattisniyoga Nayaka (leader of thirty-six categories of sebaks)
Pedi	—	Wooden box
Pushavisheka	—	Coronation festival of the deities during the month of Pausa
Radha Krishna Milana	—	Meeting of Radha and Krishna
Raghunath besa	—	Decoration of Jagannatha in the form of or to respresent Ramabatara
Rama-Lakshmana-Sita	—	Rama, Lakshmana and Sita of the epic Ramayana
Ranga	—	Colour
Rasalila	—	Sport of Krishna with gopis
Ratha	—	Chariot; Car

Rathajatra	—	Car festival during which the deities Jagannatha, Subhadra and Balabhadra go to their summer house on the second day of the waxing moon in the month of Ashadha
Rukmini harana		Kidnapping of Rukmini, sister of Rukmi
Sabara	—	An aboriginal tribe living in Orissa
Sankha	—	Conch-shell used for preparation of white colour for pata painting
Sankhapata		Ornamentation in white coloured spots in pata painting, particularly blank spaces
Saru	—	Fine
Seba	—	Service
Sebak	—	One who does service; A person assigned to do specific service to the deities in Puri temple
Singhasana	—	Throne; Pedestal
Sitala sasthi Jatra		The festival on the 6th of the waxing moon in the month of Jyeistha in which the presiding deity Shiva of the temple at Bhubaneswara marries, by substitute representation, Gauri
Snanabedi	—	Platform on which the deities are bathed during Snanajatra
Snanajatra	—	Festival of bathing of the deities Jagannatha, Balabhadra and Subhadra on the 15th of the waxing moon in the month of Jyeistha
Srikrushna lila	—	Sport of Krishna
Suara	—	Cooks in the temple of Puri for cooking bhoga. They are descendants of Lalita, daughter of Viswavasu, the tribal devotee of Jagannatha
Subhadra bada	—	Meant for painting Subhadra pata
Sula	—	Trident; Three-pronged spike
Tipa	—	Outlining of figure in pata painting
Thia badhia	—	A layout in pata painting where the figures stand along the long side of the pata

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Kanchi Avijana of Balabhadra and Jagannatha



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Plate 3

Plate 4



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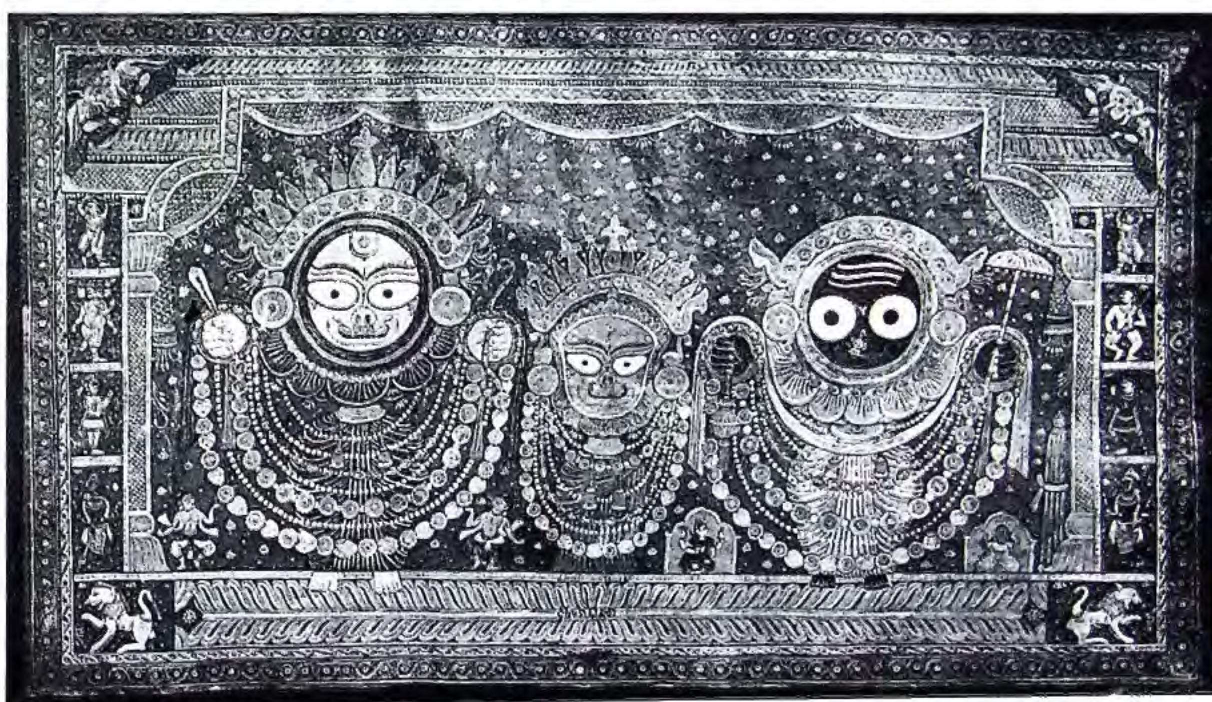




Plate 9

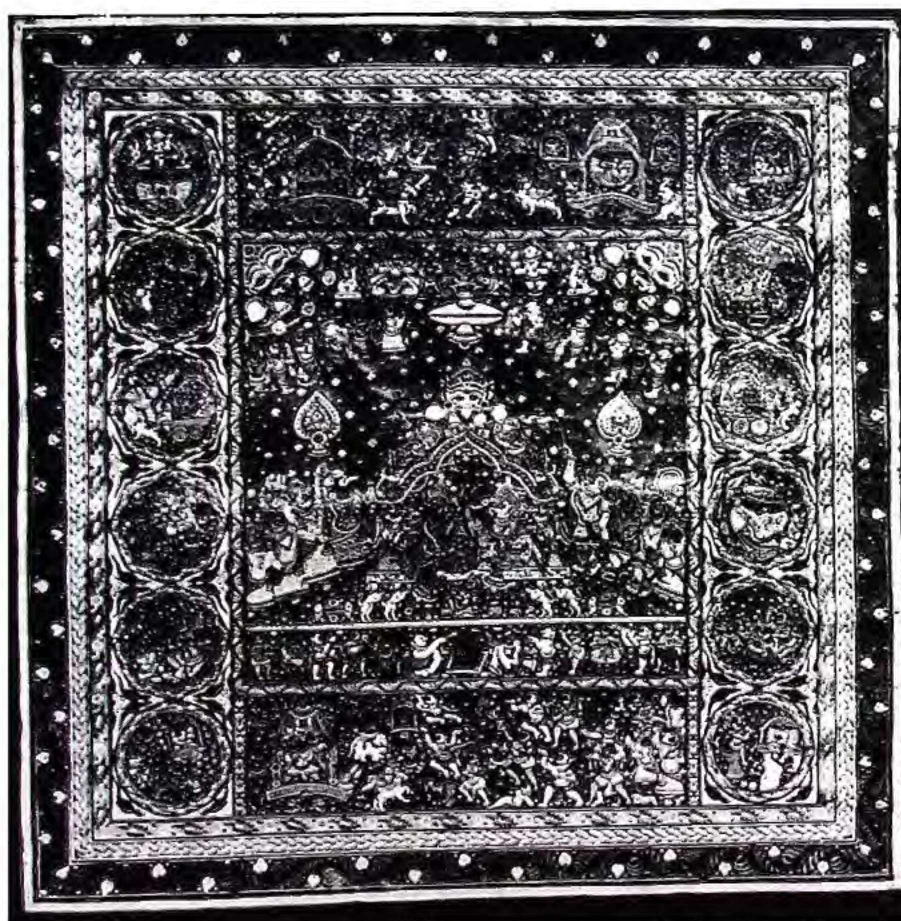


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Plate 9
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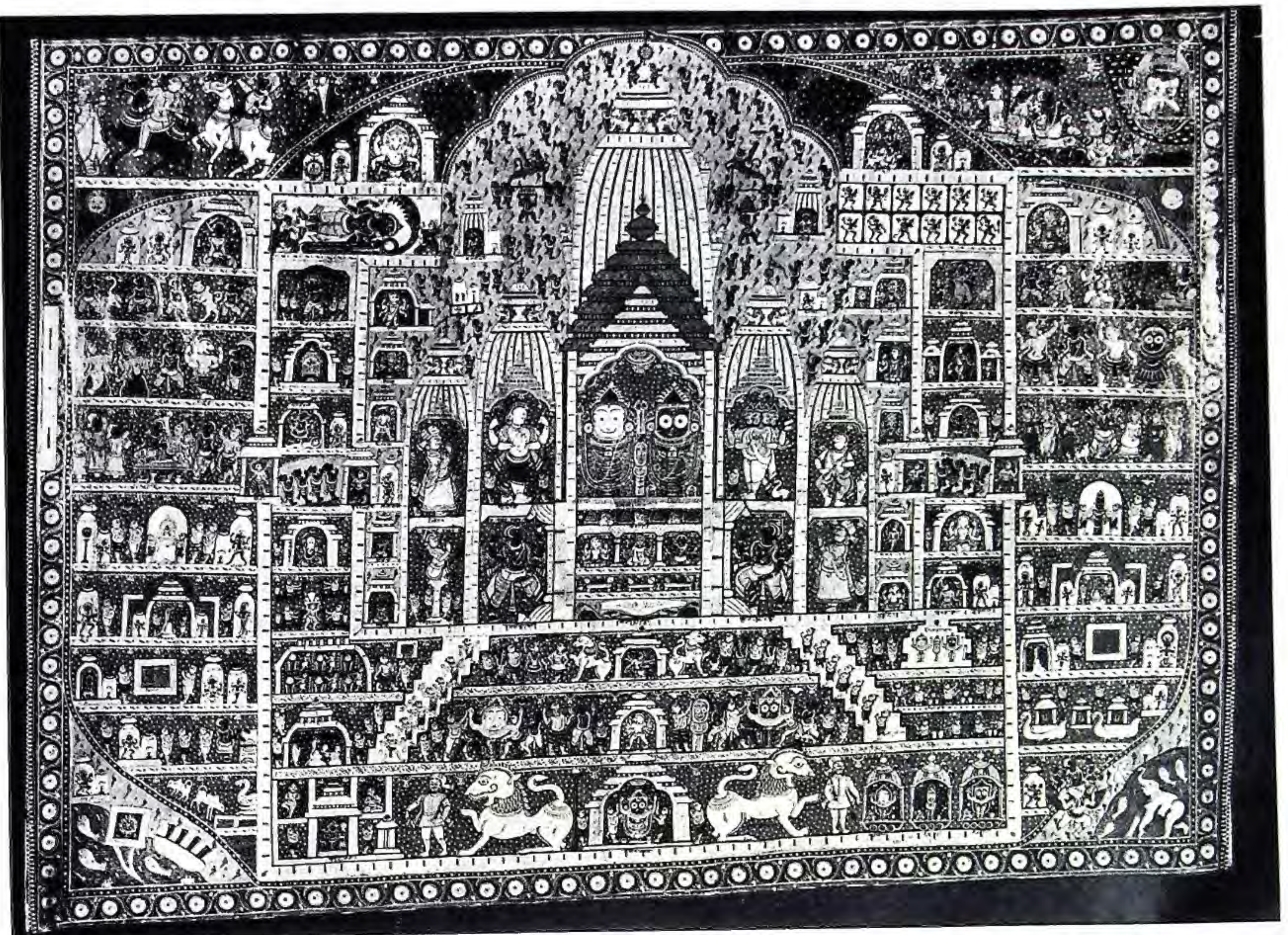


Plate 13 *Shankhalavi pata*

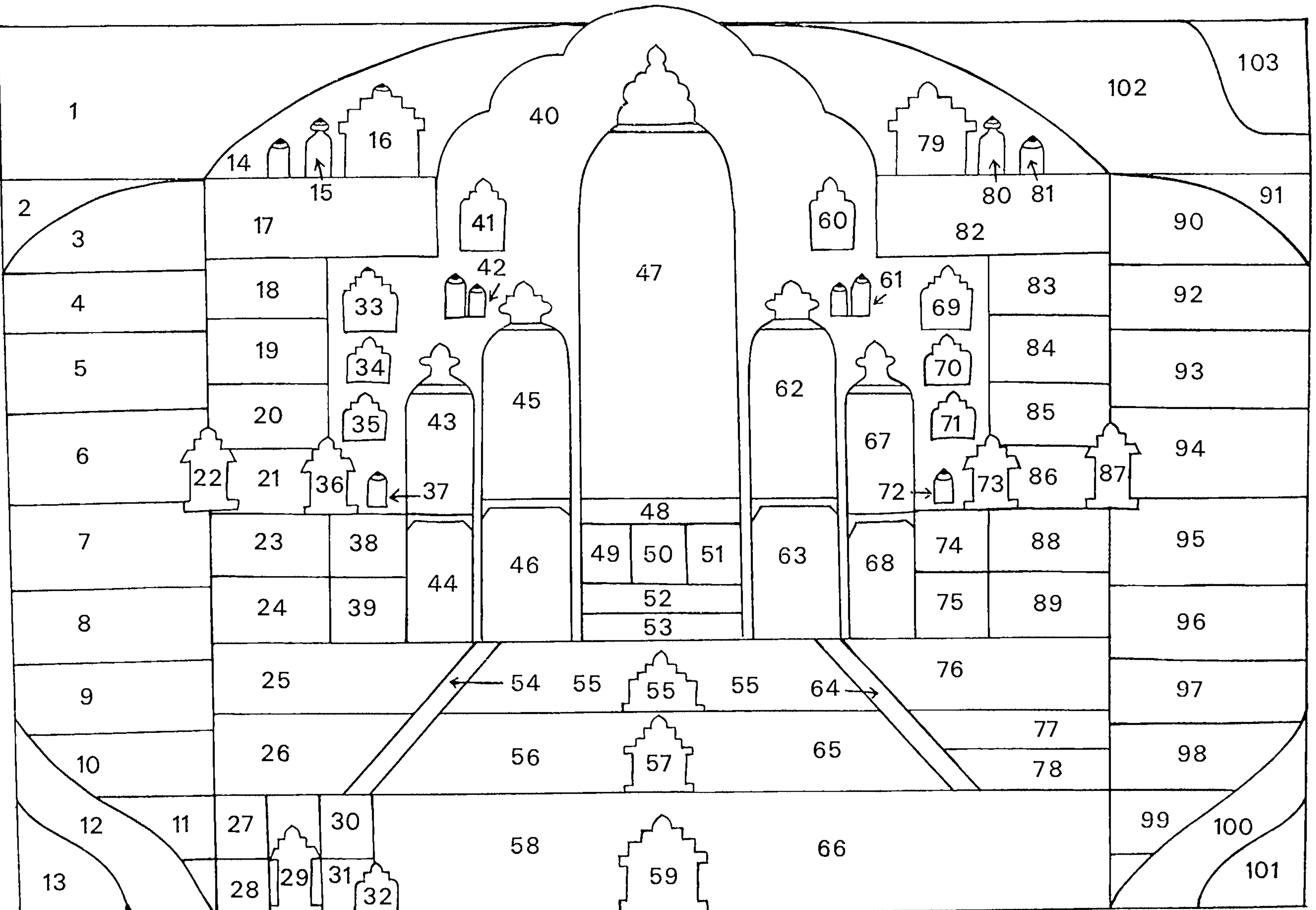


Plate 13a Schematic diagram of *shankhalavi pata*

Plate 14
Thia badhia pata,
Orissa, Jagannatha shrine

Plate 14a
Schematic diagram of
thia badhia pata



Plate 14

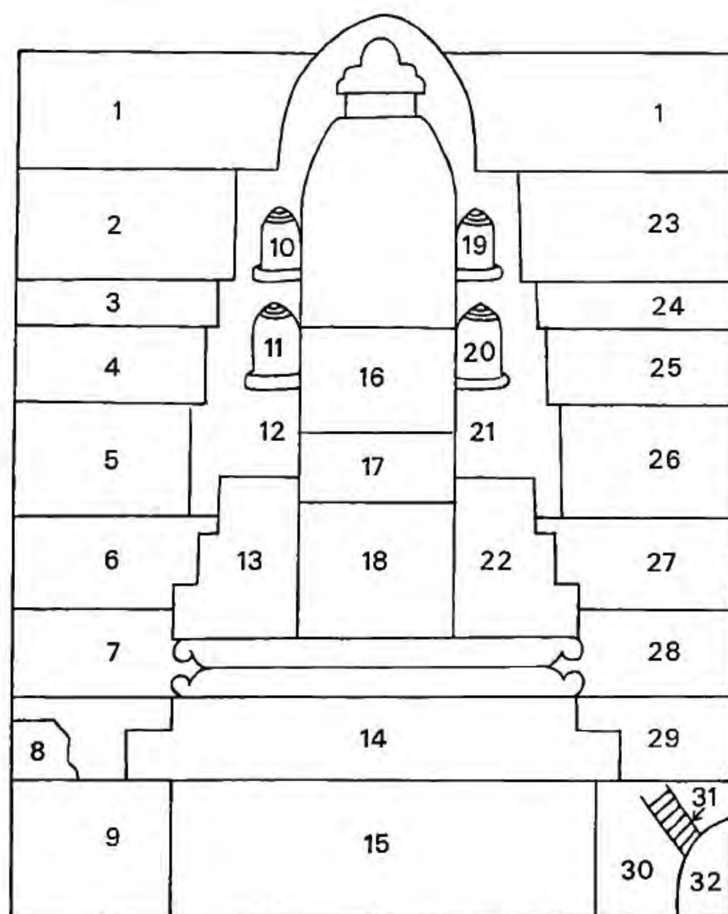


Plate 14a

Plate 15
Karapatia pata,
Orissa, Jagannatha shrine

Plate 15a
Schematic diagram of
karapatia pata

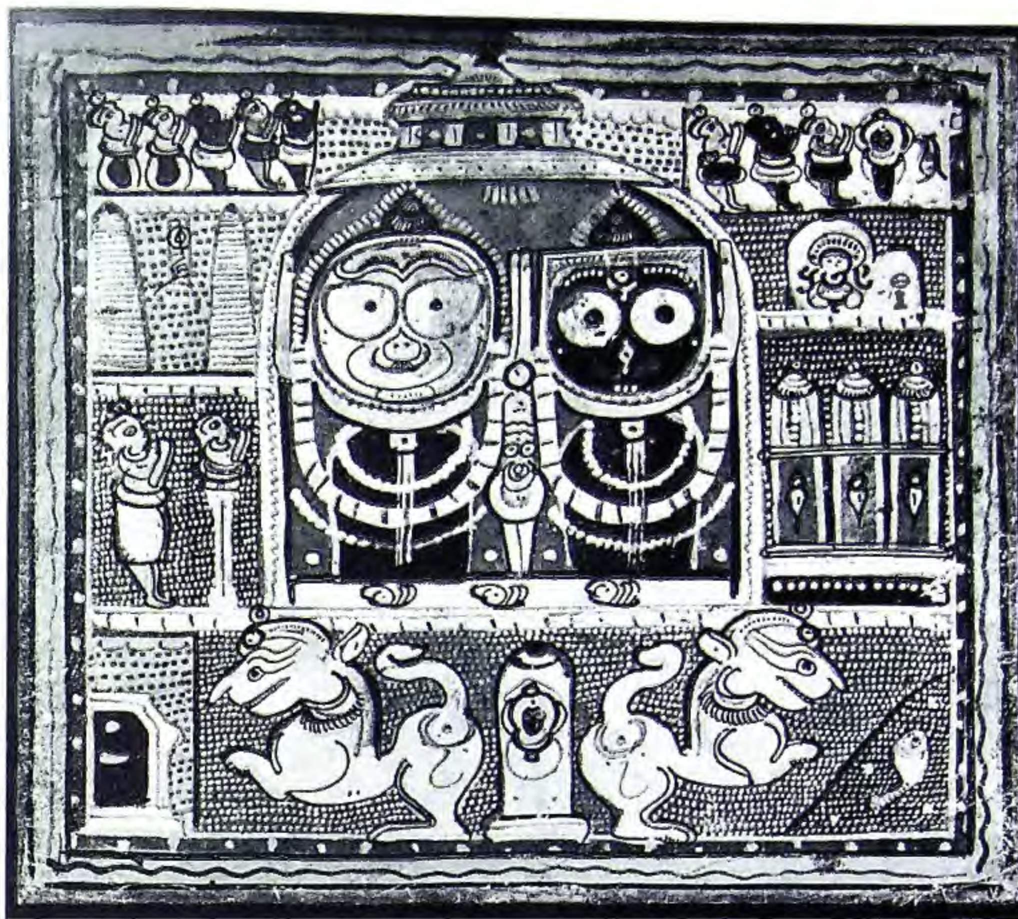


Plate 15

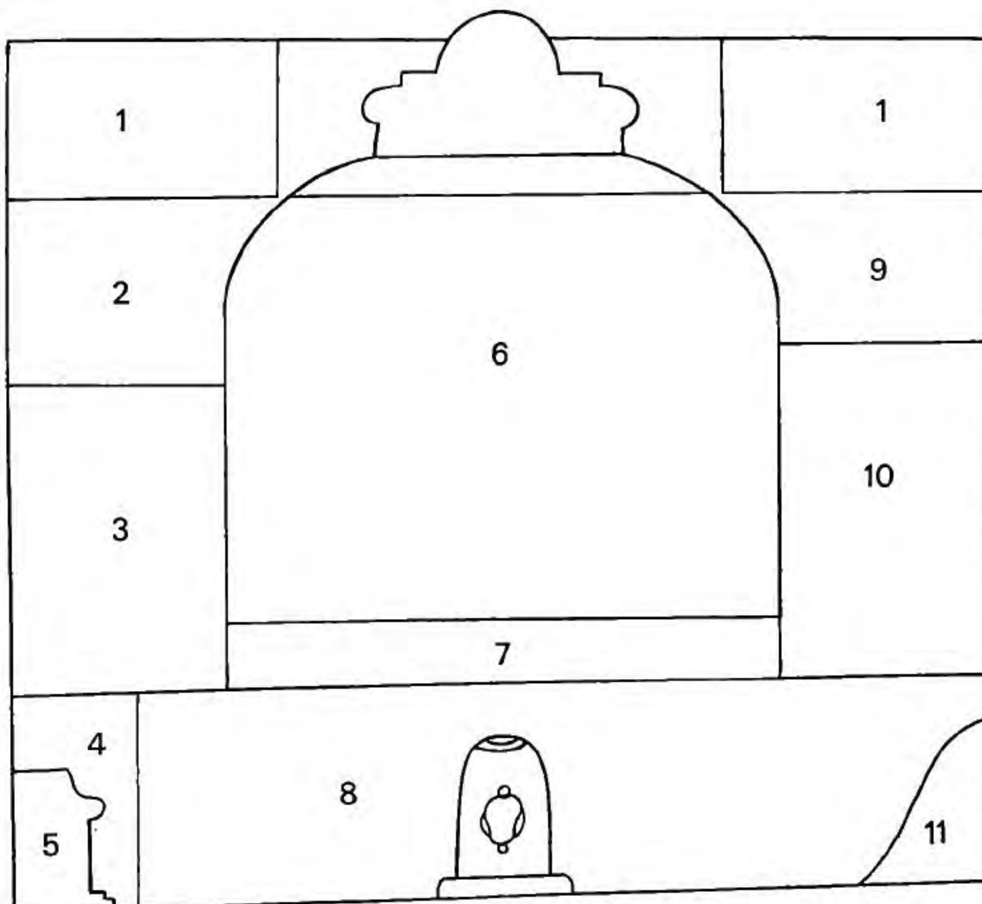


Plate 15a

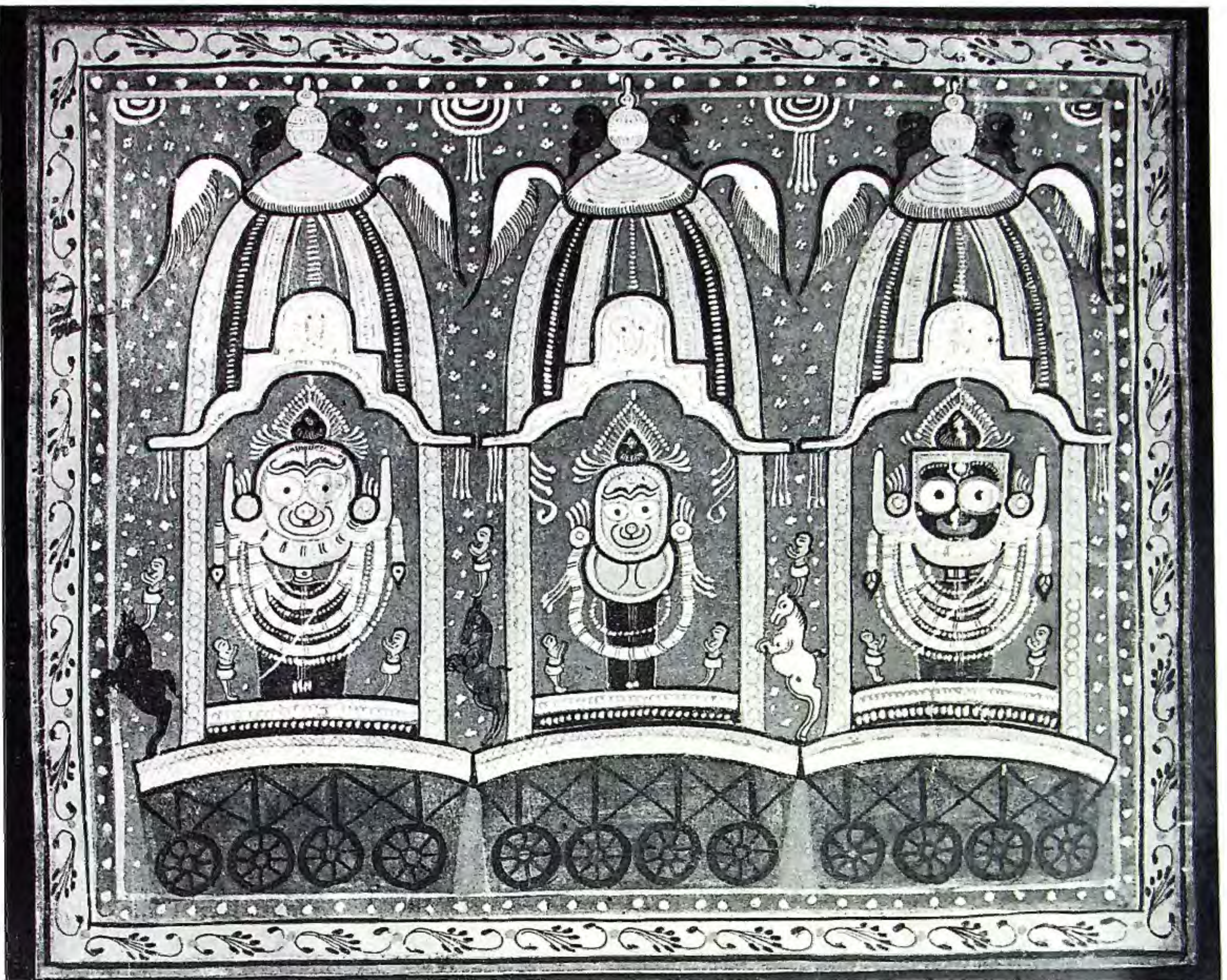


Plate 16 *Karapatia pata*, Orissa, Balabhadra, Subhadra and Jagannatha

Raja *Mantri* *Daha* *Na* *Atha* *Sata* *Chha* *Pancha* *Chowka* *Tika* *Di* *Eka*

Rama



Lakshmana



Bhalu



Hanuman



Parbata



Dhala



Plate 17 *Ganjifa* cards, House of Rama, Sonepur, Orissa

	Eka	*Mantri*	*Raja*
Rama			
Lakshmana			

Plate 17a Enlarged plates, House of Rama, *ganjifa*

	Duka	Mantri	Raja
Bhalu			
Hanuman			

Plate 17b Enlarged plates, House of Rama, *ganjifa*

Duka *Mantri* *Raja*

Parbata





Dhala





Plate 17c Enlarged plates, House of Rama, *ganjifa*

Raja *Mantri* *Eka* *Duka* *Tika* *Chowka* *Pancha* *Chha* *Sata* *Atha* *Daha*

Ravana

Kunta of Kumbhakarna

Pasa of Indrajita or Yama

Katari of Kali

Sula of Shiva

Khanda of Durga

Plate 17d *Ganjifa* cards, House of Ravana, Sonepur, Orissa

	Eka	*Mantri*	*Raja*
Ravana			
Kunta			

Plate 17e Enlarged plates, House of Ravana, *ganjifa*

	Eka	*Mantri*	*Raja*
Pasa			
Katari			

Plate 17f Enlarged plates, House of Ravana, *ganjifa*

Eka Mantri Raja

Khanda







Sula







Plate 17g Enlarged plates, House of Ravana, *ganjifa*



Plate 18 Raghurajpur village, Orissa, *chitrakara* Jagannath Mahapatra preparing *pata*, first step in the sequence of *pata* painting

Plate 19 Raghurajpur village, Orissa, *chitrakara* Jagannath Mahapatra tearing cloth for patching torn places in the *pata* under preparation





Plate 20



Plate 21



Plate 22

Plate 20
Tipa,
the second step
in the sequence of *pata* painting

Plate 21
Pahili-ranga-bhara,
the third step
in the sequence of painting

Plate 22
Banaka,
the fourth step
in the sequence of painting

Plate 23
Akhiadara, the fifth step
in the sequence of painting

Plate 24
Mota kala and *saru kala*,
the sixth step
in the sequence of painting

Plate 25
Dhadi kama, *chita kama*,
alankara and *sankhapata*,
the seventh step
in the sequence of painting



Plate 23



Plate 24



Plate 25